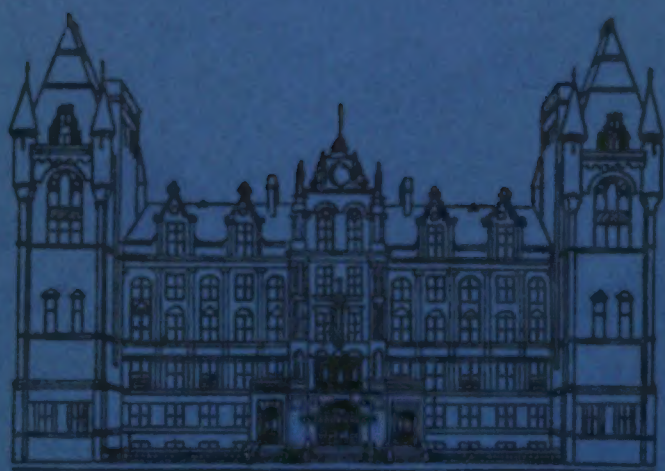


THE
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MAGAZINE



Gillian Ashby

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1967

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No 1

THE R.C.M. MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF
THE ROYAL COLLEGE OF MUSIC, LONDON, AND OFFICIAL JOURNAL
OF THE R.C.M. UNION



'The Letter killeth, but the Spirit giveth Life'

VOLUME LXIII No 1
1967

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*Present Students

Director's Address

It is very sad that, as we look hopefully forward to the New Year, we must look back on December as a month in which we lost many beloved and famous musicians.

Q.A.H. and the College suffered a grievous loss in the death of Miss Charis Fry. This has come as a great shock to us all and I would like to read you the letter published in *The Times* on December 29 from the Chairman of the Council of Q.A.H.:

'The sudden death on December 18, resulting from an accident, of Miss Charis Fry, elder daughter of the late C. B. Fry, the well-known cricketer, and reported in *The Times* on December 19, has removed one who gave years of faithful and warm-hearted service to hundreds of young women. Her great work was as Principal of Queen Alexandra's House, Kensington Gore, for 16 years. Under her cheerful yet firm direction the house prospered, and students from all parts of Britain and overseas owe her much for friendship and guidance during their years in London. From 1940 to 1946 she served in the Women's Royal Naval Service, reaching the rank of Chief Officer. She was also chairman of the Association of Wrens from 1958 to 1964. The Bach choir also played an important part in her life and her colleagues had good reason to value her as a fellow singer and for the shrewd judgment she brought to bear on the management of the society. Her vitality and good humour make her death difficult to grasp. She will be greatly missed. She was 66'.

So that we may pay tribute to her and to remember especially the students to whom she meant so much, I will ask you to stand for a few moments in silence.

Herbert Kinsey - Sir Steuart Wilson (both Fellows of the College) - Eric Greene - Frederick Woodhouse - John Pennington and Gaspar Cassado all died as the old year passed away.

Mr. Kinsey was a scholar from 1901-06 and later taught the violin here for 35 years with great distinction. Sir Steuart Wilson and Eric Greene were both great 'Evangelists' in the Bach Passions. Frederick Woodhouse was a fine singer who founded the Intimate Opera Company. John Pennington was leader of the College Orchestra nearly 50 years ago and later leader of the London String Quartet. Gaspar Cassado was one of the finest Cellists of his age and one of the most sensitive and likeable of men.

In addition the Secretary of your Student Association, Philippa Thomson, lost her mother in tragic circumstances.

I would ask you to stand again that we may remember them thankfully and with a special thought for their dependants.

You have heard a lot about Student Hostels for the College but seen little action. We are constantly on the look out for ways and means to acquire suitable premises. Before we can get public money to help us we shall have to produce evidence and figures to support our claim.

The Italian Flood disaster has caused great devastation. Whilst public funds are concerned with general relief work, little has been said of the particular damage to Colleges of Music. I know that the Conservatorio di Musica in Florence is in great distress, through loss of instruments and damage to materials and facilities. I think it would be a brotherly act if we could raise a sum of money within the College to be a present help in trouble to our colleagues in Florence. I propose therefore to open a subscription list and I hope all of you will wish to be associated with it however small a sum you feel able to give; it will be the wish behind the gift that matters, not the total sum.

I wonder how many of you happened to read a Leader in *The Times* during the vacation called 'Would Dick Whittington fail in modern Britain?' (Dr R. Lynn, 17.XII.66). You will remember Dick Whittington came up to London from Gloucester in the 16th Century with a desire to do a job well and to make his fortune. In fact he had a great commercial success and was thrice made Lord Mayor of London as well as being the hero of 'Dick Whittington and his cat'.

The article set out to show that people and countries have only been pre-eminent in the world when they have had a great desire to take advantage of existing conditions, are ambitious, and consider it right for everyone to try to do better than their next-

door neighbour. When this desire changes to complacency and laissez faire, history shows that it is followed by an economic decline. Greece, Spain in the past, and now this country have all first shown ambition and later complacency. It is common in England today to show a desire for a cushy job and to shirk responsibility as it is uncommon to show a desire to excel and to accept responsibility.

These national characteristics have always been reflected in the national literature. Today, therefore, at the start of a new calendar year, I would like to speak to you for a few minutes about excellence and literature.

To excel is to be better than others. Excellence means—outstanding in quality. The College has always had a reputation for excellence and we can only keep pace with the needs of the country if we have a sufficient number of students anxious to excel and determined to be better than their neighbours. This means a pride in excellence and a determination to succeed. 'All men are born with equal opportunities' but it would be a poor College if all of you remained equal in standard. Boswell said 'It is better that some should be unhappy than that none should be happy, which would be the case in a general state of equality' (Life of Johnson). It is surely one of the privileges of our birth that we strive like Dick Whittington to become unequal, to excel in our chosen career.

Last year College successes in public competition were very satisfactory and we can take note that such success shows a fair standard of excellence. Yet, we have in College to fight against the national malaise which sees in grants, allowances and social benefits a substitute for personal endeavour. The benefits are desirable but only when quality and excellence remain uppermost in our minds.

It has been said that foreigners win the International Competitions because talent is nurtured from an early age: I would say instead that it is the will to work and excel that really matters. Our own competitors in the recent Leeds Piano Contest were all impressed by the dedication to the job-in-hand shown by the winners. We can all do with more concentration and will to win.

A Cornishman recently won the world Squash-rackets Championship—the first time it has been won by an Englishman for 28 years. He confesses to a fanatical devotion to the game and after his victory said 'There is only room for specialists at the top. You can't dabble'. And this is the crux of the situation. You are all specialists and you cannot afford to dabble.

And here I would like to mention two 'Specialists' on the College Administrative Staff who have given devoted service to the College for many years. I cannot think of two people who have excelled better at their respective jobs than Miss Gale and Mr Reid.

Miss Ursula Gale retired on Saturday after a close association with the College as student and later as Lady Superintendent. I remember her so well when we sang together in the same College Quartet coached by Dr Harold Darke and received the princely sum of £2 2s each for what was for me my first professional engagement. You are all aware what Miss Gale has meant to the College in wisdom, care, devotion and integrity, and I would like to ask her to stand so that we may demonstrate to her our thanks and affection.

Our Chief Clerk (Mr Cecil Reid) also retired on Saturday last, after 51 years' service. I well remember him as Office Boy in 1920 when, as far as students were concerned, he was most useful on the football team as a flying right-winger. Since then he has devoted his life to the College and has been of untold help to students and staff through many student generations. Mr Reid will you please stand so that we may show you too how thankful we are for all you have done for us all and to wish you and Mrs Reid a happy retirement.

When England has a change of monarch it is usual to herald 'The King is dead—Long live the King'. In this happier context I would like you to welcome Miss Roberta Dodds (your new Lady Superintendent)—Mr Percy Showan (the new Chief Clerk)—and Mr Wallen (the new Chief Finance Clerk).

Last term in my address I mentioned that we must keep a lively interest in the sister arts and in public affairs.

I am concerned that in our present training we have to leave so much of this to your own initiative. Reading is perhaps the most important adjunct to your profession. There is no doubt that if you aren't a reader you won't get very far as a musician. It was Bacon who said 'Reading maketh a full man'.

I am indebted to Mr Gillett (your Social Counsellor) for much information about your outside interests and whilst he is impressed by your serious attitude to your technical training, he is depressed that so few of you are vitally interested in prose, poetry, drama, the other arts and public affairs. I gather that the men at any rate have a wide range of outside interests, varying from physiological research to skin diving; from mediaeval history to archery and from astronomy to slimming! This seems impressive—but I am afraid there are few of you who are really keen to develop your minds together with your technical skills. This is curious, for there is little chance of excellence in music unless you become 'full men' and not just craftsmen. The College library is not overstocked but there are a certain number of books, many of them contemporary, which are important for you to read. We shall add to them from time to time and I hope you will make use of them for 'Reading is to the mind what exercise is to the body' (Sir R. Steele). This term Mr Gillett will try an experiment designed to arouse interest in drama of all kinds. He will lecture on various plays and his talks will be followed by visits to London Theatres, whenever possible at reduced prices.

During my time at Cornell University I was present at a meeting to decide an important appointment in the University. The man under consideration was quite brilliant in his subject and he seemed an obvious choice for the Professorship. However, the Chairman put the question 'Does anyone know if he can also read and write'.—He did not get the job, which perhaps shows the importance of becoming 'a full man'.

Let us resolve, all of us, that in 1967 we will be like Dick Whittington, and also Parry, Holst, Vaughan Williams, Ivor Gurney, Herbert Howells and John Sumsion, who all came up to London from Gloucester to seek their fortunes and who let nothing divert them from their objective.

In other words, no more dabbling—let us get on with the job.

A HAPPY NEW YEAR TO YOU ALL.

R.C.M. Union

The Annual General Meeting was held on November 22 in the Donaldson Room at 6 p.m. and fifty members attended, of whom nine were present students although twenty had been expected. There were two main items of business on the agenda.

Owing to Miss Gale's retirement from the post of Lady Superintendent of the College, we have also, most regretfully, to part with her as the Honorary Secretary and Treasurer of the Union Loan Fund, a job that she has carried out so capably for many years. We shall greatly miss her kindly management and friendly interest in it as indeed, all her help and support in countless ways. The actual appointment of the Loan Fund Secretary is made by the General Committee and this was done at a meeting on October 18, when Miss Marjorie Humby agreed to take over from Miss Gale, and her appointment was put to the Annual General Meeting for ratification.

As this meeting is the occasion for the election of the Honorary Officers of the Union, it was announced by Mr. Keith Falkner (in the Chair) that the Honorary Secretary Miss Carey Foster felt she must retire after nearly thirty years in the post and the meeting was asked to accept her resignation and to approve the appointment of Mrs. Richard Latham to succeed her.

Mrs Latham has been doing a large share of the work for some years and is eminently the most suitable and capable person who could possibly be found to act as Honorary Secretary; for not only has she a long association with the College, firstly through her parents, then as a student and later as a professor's wife which gives her a very wide knowledge of everyone connected with the place, but she is such a keen musician and her charm of manner and generous personality endear her to all with whom she comes in contact.

There were two changes on the Committee; Miss E. Sörensen and Mr Cornelius Fisher retired after six years' service and Miss Barbara Lane and Mr Richard Latham were elected to take their places.

Many Union members attended the College Dinner on October 19. This was a delightful and friendly occasion, the Director took the Chair and there were speeches from Sir John Maud and Sir David Webster, and Mr Richard Latham paid a glowing

tribute to Miss Ursula Gale in a speech of humour, wit and affection to which she made a most charming reply.

The summer 'At Home' will be on June 7, and by announcing it now, it is hoped that you will make a note of it and come, especially as a Presentation will be made to Miss Gale on that occasion.

PHYLLIS CAREY FOSTER

The Union Secretary

In the *RCM Magazine* Vol. XXXIII No 2, 1937, appeared the first report of Miss Phyllis Carey Foster as Secretary of the RCM Union. A full appreciation of her work for the Union since that time is not possible; only her fellow-workers in the Union Office can begin to realise her devotion and loyalty to the College and the Union. Fortunately, we shall not be losing her help, wisdom and experience, as she has kindly agreed to become Assistant Secretary. In welcoming Mrs Richard Latham as our new Secretary we are sure that the switch round of offices is the happiest solution both for the office-holders themselves and for the Union as a whole.

Many members will doubtless be surprised to realise that although the Union was formed in 1906 Mrs Latham will be only third in line of succession. Miss Carey Foster succeeded Miss Marion Scott who was secretary from 1906 to 1937, although for the first eleven years the duties were shared with Miss Beatrix Darnell.

Union "At Home"

June 7

Ursula Gale



The start of this New Year finds many of us with heavy hearts. To lose the companionship of someone of Ursula Gale's quality is not a light thing. For many years we have come each day to College happy in the knowledge that our troubles and our pleasures could be shared and discussed with such a natural sincerity that I suspect only now are we beginning to realize the magnitude of our loss. Ursula Gale never believed that *she* could help or improve people—we have to do that ourselves—but one can feel 'alone' with one's troubles even in the 'bosom of one's family,' and to feel alone is a very dreary thing. Ursula believed in trying every possible way to enable us to help ourselves, showing us what possibilities there are, and strengthening our spirit generally.

I believe that there is no aspect of life, and particularly the musician's life, that she is unable to understand and discuss; and no matter what our age, creed, colour, sex, or nationality, the same vivid imagination, sympathy and intelligence have been always entirely at our disposal.

Doubtless there have been some splendid Lady Superintendents in the past and there will surely be many more in the future, but just at the moment it is hard to see that anyone else could have brought so much with her. She must have appeared as the most heaven-sent person for the job when she was first appointed.

Her childhood and early youth she spent with her brother, sister, cousins and parents, to whom she was obviously very much attached. Her father was a successful doctor, and they lived in comfortable circumstances, enjoying themselves very much indeed. I imagine that the children all had enquiring minds and adventurous spirits, and they must have been a source of considerable anxiety to their parents and neighbours. Ursula, the older of the two sisters, developed a sense of responsibility quite early in life, and became a very close companion to her father, who seems to have been a most liberal-minded man with an enormous fund of common-sense and humour.

After normal schooling, the two sisters came to the Royal College of Music. They lived in Queen Alexandra's Hostel and studied not only singing and piano but also life in general. There can be no aspect of College life that Ursula does not know about—her student days included some furious clashes with the then Lady Superintendent. She went through the regular life at College, grading exams, chamber concerts, A.R.C.M. diplomas, etc., preparing herself for a professional career as a singer or as a teacher. She was already making a considerable success as a performer after

leaving College when her family moved to South Africa and she with them. There she continued singing, helped her father with his work as a doctor, and also took to professional journalism. She had a splendid time mountaineering, horse-riding, tennis, a very gay social life, and visits to other relations in India: how lovely it all must have been! Then the family dispersed, her sister married, her brother went away, and her father died. This must have been a very bitter blow and doubtless her experience of life widened considerably when she found herself with the total responsibility of an ailing mother and with very little money. She and her mother returned to England and Ursula started teaching in difficult East End of London schools. There she remained, surmounting difficulties of her own health, and making a home for her mother. She was then appointed Lady Superintendent, and although this must have been a considerable improvement on her teaching work, her home difficulties did not lessen. Add to this the complications of a major war, the dangers and discomforts of which she had full share, we see even more the experience of all sides of life being absorbed by her large heart and mind. I doubt whether many of the students asking for and receiving her help will have realized the dark days that she went through with her mother's long illness and death. Ursula's sympathy with and understanding of other people's troubles never lessened because of her own difficulties.

I have tried to give some sort of understanding of her life, pieced together from odd snatches of conversation over the last ten years, since she is not one to sit down and tell you her life story. It may not be very detailed, but I think it will show that we have been blessed by a guide and confidante who has experienced the pleasures and the hardships of life and who, it would appear, had been destined to become our well-loved Lady Superintendent.

One cannot imagine that anyone could have been given a better preparation of life in order to become such a well-known and respected figure in the musical life of today—I was going to say 'the musical life of our College,' then I thought, 'No, of London,'—'No, of England,' but of course her influence has reached all over the world. There can hardly be a country where there is not someone who at some time has not benefited from Ursula's help and advice. Never have I met anyone who has such infinite patience with and faith in human nature, combined with such a sense of proportion and humour. We must all know that she possesses a vast knowledge of life that has enabled her to offer practical suggestions to all and sundry.

When we first became aware of what to us seemed no less than a disaster—that Miss Gale was leaving us—someone said: 'A successor. Miss Gale cannot have a successor, it can only be someone else.'

Because of our great love for Ursula we shall all of us welcome Miss Dodds and do all we can to help her in her work.

We can be grateful that we have been privileged to know and to be helped and cheered by one of the greatest ladies of our age and time.

RUTH PACKER

How many, many young strangers must have perched nervously on a chair in that quiet room of Miss Gale's—strangers to a host of new experiences, in a new country, and a big, unfriendly city.

For years they have come, as I did once; lonely, homesick, bewildered, possibly bedraggled, and certainly footsore from the fruitless search for digs.

We all found, in that room, a lady of great dignity, a warm-hearted, calm and patient friend, who must have listened, over the years, to a list of woes that would make the 'agony columns' of the weeklies sound feeble by comparison.

Miss Gale accepted and pondered us all. Those discerning grey eyes had seen each one before—the timid talent, the brash young world-beater, and those between. Then she gave us help, and carefully considered advice or suggestion.

Such concern for her students did not cease when College saw them no more. Miss Gale has always been interested in news of past students, and just *how* does she remember so many?

Certainly we remember her—scattered as we are in all corners of the earth.

JUNE WILSON

Cecil Edward Reid

I find it difficult to realize that 'Joe' Reid has retired. Although we have only known each other for a decade out of his fifty-one years' service at the College, we have worked in the closest association during his period as Chief Clerk and Head of the Finance Office. I have never before ventured to address him as 'Joe', always as 'Chief', but Joe it is from now on. For we are not going to lose sight of him. With his usual high sense of public spirit, he has volunteered to help the Union Committee with their finances and no one is better fitted to do so.

I think the quality that strikes one most is his unfailing courtesy and helpfulness to professors and students alike. No matter how busy he might be, he would drop everything to attend to a request for help and do so with the utmost good humour. An emergency or, as they call it in the Navy, a 'flat spin' left him completely unruffled and I have never seen him put out in the smallest degree. This rock-like quality is a fine thing; we all draw confidence and inspiration from it.

As our years together went by, the work in the Finance Office doubled and trebled in volume and complexity as bureaucracy took a tighter hold on the nation. The Charities Act, the National Insurance Act, the Redundancy Act, the Selective Employment Tax, the Contract of Employment Act—to name but a few—all added to our problems and Joe made himself master of them all. Income Tax, which bedevils most of us, had no terrors for him; the tax collectors had a worthy opponent.

Others will doubtless write of his early career and his voluntary activities, especially the long hours of work he put in to help the Union and the Students' Association. But we are all grateful to him for he helped us all in one way or another. I shall always be deeply thankful for his advice and encouragement.

So here's to you, Joe, and may you and your charming wife enjoy many years of happy retirement. We all look forward to seeing you here frequently and giving you a warm welcome.

J. T. SHIRIMPTON

A fund has been opened for a retirement gift for Mr Reid. Will those who wish to subscribe please send or hand their donations to the Bursar not later than 31st March.

The Symphonies of Edmund Rubbra

An Appreciation

by JASPER ROOPER

Edmund Rubbra's first published compositions appeared in 1922. Between that time and the appearance of his first symphony in 1935, he had written and for the most part published, a large number of choral and chamber works and some orchestral pieces. This period may be regarded from the point of view of a symphonic composer, as a preparatory one. A bridge of time when he was establishing his own individual style. That he was successful in this can be seen from the study of his seven symphonies, which he produced at intervals during the years between 1935 and 1956. They show the work of a skilled craftsman and a mature composer who shuns the glamorous and the exotic but writes with a true individual note.

The period I have just mentioned was interrupted by a gap of some six years while the composer was in the army during the war. But even then he found time to produce a number of works of a different nature, including The Canterbury Mass for double choir, the cello-piano sonata with its fascinating fugal-finale (one of the few successful fugues written for this medium) and a number of songs and shorter pieces. All these works have a strong personal flavour and convince one that the composer is equally at home with words as without them.

However, it is the symphonies that have given him the opportunity to express his innermost thoughts. Their main characteristic is the beautifully clear texture and the

flowing lines of orchestral polyphony. He is fond of writing long melodies often converging, and weaving in and out of each other, writing sometimes just in two parts, at other times in 3 or 4.

Isolated phrases may be detached from the main stream to form an ostinato accompaniment. At other times a short phrase taken from a long melody, can form a sort of *idée fixe* for a whole movement. Such an example can be heard at the opening of the 2nd symphony, where the strings commence with a long sustained melody, two bars of which are detached and form the basis for not only the 1st movement but the whole symphony.

Writing lines of weaving counterpoint might militate against an immediate appreciation of the music, but a second hearing or study of the score will soon reveal a fresh beauty, a beauty that lies in clear texture rather than new and experimental sounds.

The composer's gift for writing vocal melodies that are vocal is also characteristic of his instrumental works where he makes full use of the greater freedom of compass and key changes which instruments can give. A fine example of this is the first movement of the 3rd symphony, an intensely grand movement, in which as well as weaving counterpoint there are some adventurous key changes and marked rhythmical progressions, which, starting with crochets and quavers, merge with ever increasing pace into minims and dotted minims (augmentation is a better word) and from there back to the original opening.

Part of the second group of themes is detached from this movement and becomes the main theme of the second movement.

Here is the opening of this movement:



FIG. 1

After a slow and impressive third movement, the theme and seven variations and fugue of the 4th movement effectively rounds off the symphony giving it a beautiful shape. This is greatly enhanced by the nature of the theme, which is a melodic version of the theme of FIG. 1.

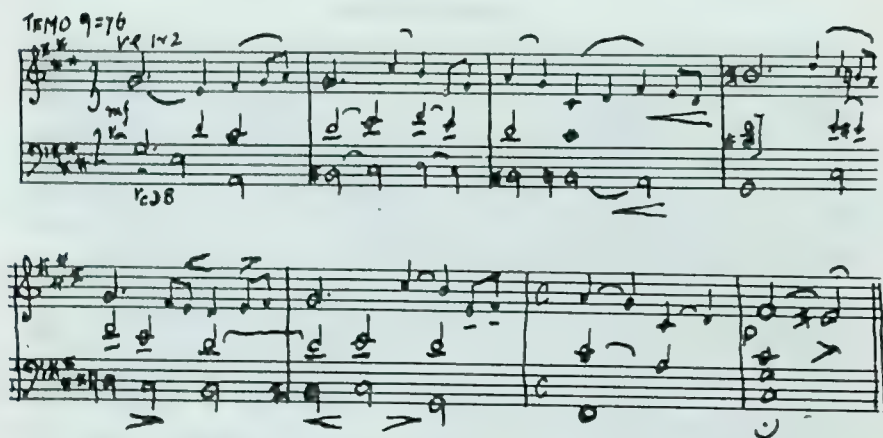


FIG. 2

Sometimes the composer forsakes polyphony and uses simple chords to accompany a melody as in the opening of the 4th symphony. Here is a flowing melody on the violins passing through several keys and coming to rest again in the home key. To me it seems as if the composer said, 'This is too lyrical a tune to want a counter theme. I will therefore give it a simple accompaniment of chords on the wood wind with a slightly syncopated basis'. Whether he argued the case in this way or not he certainly carried it out most convincingly.

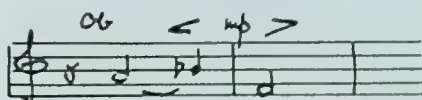
Here in the opening section note the interesting effect when the violins break the first beat into fragments, thus giving the impression that there is no strong beat*.



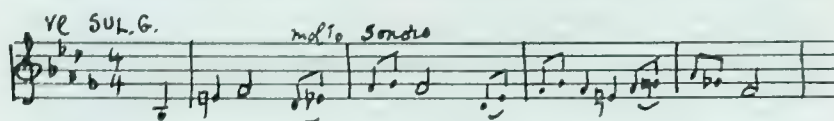
FIG. 3

In the fifth symphony, and so far the only one recorded, he seems to have consolidated all the ideas he worked out in the first four. It has the grandeur of the 2nd and 3rd and the lyrical beauty and rhythmical freedom of the 4th. Although the form is as clear as the texture, yet there is a striking absence of verbatim repetition—rather if he must repeat a tune, he seems to do it in variation form. This gives the impression of tunes chasing each other with, in this case, dazzling impetuosity.

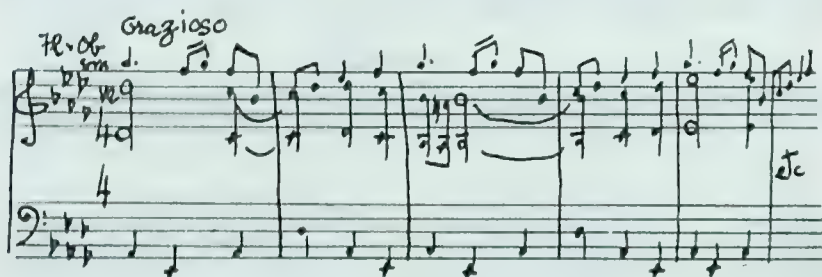
The opening adagio contains this phrase which gives the key to the whole symphony.



The adagio is not long and soon quickens to *molto stringendo*, when this surprising aside is heard on the violins, with a counter theme in the upper wood wind.

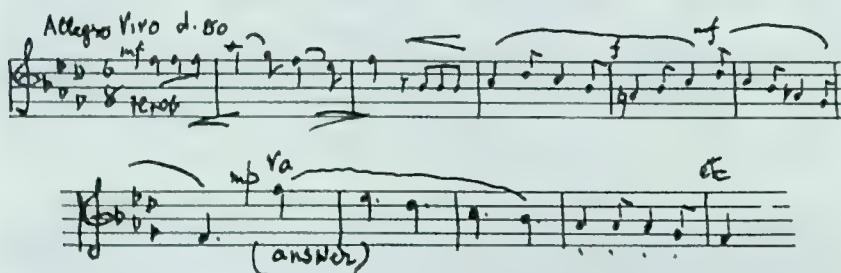


This tune which, in one sense, is part of the first subject, is not repeated verbatim but playfully enlarged and extended until suddenly halted by a short tender passage (adagio) which brings the exposition to a close. The development which follows, merges into the recapitulation in a very natural way, avoiding obvious repetition. The short tender passage, however, is heard again at the end of the movement. The whole movement is held together by two extended sections of themes, in which augmentation plays a large part. This first forms a sort of recapitulation and is given here because it shows the composer's innate sense of variation, especially when leading to a climax. It should be compared with the previous example.



The second movement (*Allegro moderato*) is a sort of rondo – perhaps 'rondeau' is a better word. It is not quoted here, as it is very well known. The fascinating theme given out on the French Horn is always there, sometimes with other themes below and above it. On one occasion it is heard augmented with the original underneath. Yet there is nothing complicated about this, the texture remains beautifully clear.

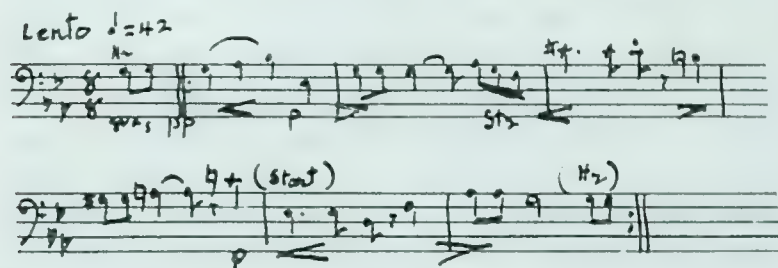
After a slow and impressive 3rd movement, the free finale that follows is in complete contrast. The light and airy tune on which it is built, is most appealing.



This symphony was finished in 1948. Two other symphonies followed but space does not permit more than a passing word about these fine works. The slow movement of the 6th is headed by a quotation from the work of the Italian poet Leopardi, the gist of which is that a certain hill is dear to the poet because it obscures the ultimate horizon.

The seventh symphony and to date the composer's last, seems to sum up his entire philosophy. Perhaps the best example of this is the quiet and dignified Finale,

which is really a big passacaglia based on a circular theme of great beauty. This theme seems to have no ending and no beginning—hence the word circular—and thus the listener is kept on tenterhooks throughout the whole movement.



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Joan Sutherland, C.B.E.

by John Oxlade

Joan Sutherland entered the Royal College of Music as a student in 1951. Little more than ten years later she was acknowledged by the London Press as 'the greatest singer in the world'.

Born in Sydney, Australia, in 1926, Sutherland came to England after winning the Mobil Quest Award for 'the greatest voice in Australia', and studied for a year at RCM before joining the Convent Garden Company in 1952. Sutherland's experiences at College are amusingly recounted in Russell Braddon's biography of her, but it was here that she received her first formal training in stage-craft and this undoubtedly gave her a valuable basis for future study. At the end of her year at College she sang the part of Giorgetta in the Opera School's production of Puccini's 'Il Tabarro' and won considerable praise.

Joan Sutherland made her Covent Garden debut as the First Lady in 'Zauberflöte'. During her first Season she sang the Priestess in 'Aida', Clothilde to Callas' Norma, the Countess in Figaro and just before the end of 1952, at one day's notice, the difficult part of Amelia in 'A Masked Ball'. Later in the same Season she sang Lady Rich in Britten's 'Gloriana', The Overseer in 'Elektra' and Woglinde and Helmwige in the Ring. Her voice was already a subject of considerable wonder; with the tone of a rich mezzo throughout a large range she could sing with equal success a heavy dramatic part as in Wagner, or a light brilliant coloratura part as in Bellini. Joan had regarded herself originally as a dramatic mezzo-soprano like her mother. Her singing teachers in Australia had helped her to lift her voice, and Richard Bonyng, a fellow student and scholar at RCM who also came from Australia, tried to persuade her that she should sing coloratura parts. While Mrs Sutherland maintained that the future prima donna should sing Wagner, Puccini, Mascagni and Verdi, Bonyng bullied her into learning arias from the 'Bel Canto' Operas. Thus at her Covent Garden audition Sutherland amazed those who heard her by singing a programme ranging from Bellini to Wagner—a feat which hitherto only Maria Callas, then at the height of her vocal powers, had achieved.

Covent Garden gave Sutherland small parts in a wide variety of operas. In the following three or four years she sang all three soprano roles in the 'Tales of Hoffman', Agathe in 'Der Freischütz', the Woodbird in 'Siegfried', Micaëla in 'Carmen' and created the part of Jenifer in Michael Tippett's 'The Midsummer Marriage'. In 1954, Joan Sutherland and Richard Bonyng were married and while they continued to argue about Joan's voice and what she should sing, it was already becoming clear that it was Bonyng who was right. Gradually Sutherland's Wagnerian aspirations faded

into the background and in 1956 she declined Elsa and Sieglinde knowing that she would otherwise be expected to sing Brünhilde the following year. Although Lord Harewood considered her performance as Eva in 'Die Meistersinger' to be excellent, it was in lyric coloratura roles that her outstanding gifts were most clearly demonstrated, and her performance in 1957 as Alcina (for the Handel Opera Society), Mme. Herz (in Mozart's 'Der Schauspieldirektor' at Glyndebourne) and Gilda (in 'Rigoletto' at Covent Garden) confirmed the wisdom of Bonyng's decision. At the same time Sir David Webster proposed that a new vehicle for Sutherland's spectacular voice should be considered, and it was decided that Donizetti's 'Lucia di Lammermoor' should be produced. This opera had been performed only once during the century at Covent Garden, and had not been a success. Callas' Norma in 1952 had given London a taste of the almost forgotten art of 'Bel Canto', but to all intents and purposes the early nineteenth century Italian operas (apart from Rossini's 'Barber') had been out of fashion in England since the beginning of the century. Upon Sutherland's performance both vocally and dramatically would depend the future success of the Bel Canto repertoire. There was some consternation as to whether Sutherland could, or indeed should, be expected to stand up to this responsibility, for although a notable singer she was still not an outstanding actress, and Lucia is an exacting role dramatically as well as vocally. In the event the production was postponed until 1959, and by this time Tullio Serafin had been engaged to conduct 'Lucia', and Franco Zeffirelli to produce it. Meanwhile Sutherland sang more roles at Covent Garden, including Pamina (Zauberflöte), Desdemona (Othello), Mme. Lidoine (Poulenc's 'Dialogues des Carmélites') and the Israelite Woman in Handel's 'Samson' in which she crowned all her previous glories with her one aria 'Let the bright Seraphim'.

So to 17 February 1959 when Joan Sutherland sang her first Lucia. Vocally she was brilliant, displaying a voice which Serafin described as 'incredible' and a technique which was 'wonderful'. Her 'Mad Scene' cadenza, devised by Richard Bonyng, was a tour de force, but it was her fantastic acting in this scene which was most astounding. She had finally overcome her former difficulties in acting, and now combined vocal perfection with a deep and moving histrionic portrayal which rendered every note in Donizetti's score (even those which might seem indicative of a virtuoso feat alone) full of dramatic significance. Sutherland was accorded what was probably the most overwhelming ovation in the history of the Royal Opera House and was acclaimed as an international star of the first magnitude. The whole of the Bel Canto repertoire could be revived, thanks to Sutherland's great gifts and hard work, Bonyng's intuition and musical initiative, Sir David Webster's faith in Sutherland, and a host of other factors.

Immediately offers from the world's opera houses poured in: Rome, Palermo, Genoa, Paris, Venice, Vienna, Dallas, Chicago all wanted Sutherland. But before any more engagements could be considered, Sutherland had to have a serious operation for sinus trouble. From her childhood she had put up with pain from blocked sinuses, bad teeth and other associated conditions. The English climate had made her health worse, and she regularly had to endure excruciating treatment for the sinusitis. By 1956 her teeth were so bad that they all had to be recapped—a process which took a whole year, and soon after this it became evident that an operation was necessary to prevent the crippling illness which was imminent. Immediately after 'Lucia' therefore Ivor Griffiths performed the very delicate operation which was entirely successful, though it was by no means the end of Sutherland's troubles.

Fortunately for posterity Sutherland's performance, or rather her two great arias from 'Lucia' were recorded by Decca, after her operation, on her first important solo recital disc entitled 'Operatic Arias', and she also sang in Ansermet's recording of Beethoven's Ninth Symphony. Following these recording engagements she sang a brilliant Rodelinda for the Handel Opera Society and later in 1959 Donna Anna in Vienna—the first British-born singer to do so.

1960 saw Sutherland making her Italian debut in Venice as Alcina, where the Italians called her 'La Stupenda', at Palermo and Genoa, at Vienna singing Desdemona in Verdi's 'Otello', and then came a highly successful Paris debut where Sutherland was declared the superior of Callas. Back in England she sang Donna Anna and Elvira in the first performance of Bellini's 'I Puritani' to be given in England since 1887. Covent Garden's first opera of the 1960-1 season was a new production of Bellini's 'La Sonambula' in which Sutherland, after the style of Jenny Lind, Adelina Patti,

Maria Malibran, Pauline Viardot, Giulia Grisi, and Marietta Alboni, sang the part of the gentle Amina; this is, to quote her own words, one of her 'very favourite roles'. As well as complete recordings of 'Don Giovanni' and 'Acis and Galatea' Sutherland recorded the historic two-disc set 'The Art of the Prima Donna', an album which still remains in many ways her finest achievement for the gramophone together with the first solo recital and the complete recordings of 'Lucia', 'Don Giovanni', 'Acis and Galatea', 'Alcina', 'La Traviata' and 'Semiramide', 'Norma' and 'Julius Caesar'. 1960 ended with Sutherland's Dallas debut, more performances at Covent Garden and then 'I Puritani' in Barcelona. In 1961 Palermo heard Sutherland in 'I Puritani' and arranged 'Norma' for 1962. Like the 1964 Metropolitan 'Norma' this did not materialize and so far the greatest Bellinian of the century has sung Norma only once—in Vancouver. A long concert tour with Richard Bonyng as her accompanist ended with the first performance in America of Bellini's 'Beatrice di Tenda' given by the American Opera Society, then came Sutherland's La Scala debut, where she won Callas' own laurel, 'Divina voce d'angelo'.

Recordings of 'Rigoletto' and 'Lucia' in Rome were followed by 'Messiah' in London, the Edinburgh Festival, and an extensive tour of America with her debut at the Metropolitan Opera House, New York. After a performance which was exceptional even by her own standards and probably the most brilliant 'Lucia' ever seen at the Met. Sutherland was declared 'prima donna assoluta'.

Not long after, however, Sutherland became ill. Although she continued to sing—in 'La Sonambula' at the Met, in Rossini's 'Semiramide' and Meyerbeer's 'Les Huguenots' at La Scala, then as the Queen of the Night, Alcina and La Traviata at Covent Garden—her condition grew so serious that just before the final performance of 'Traviata' came the shattering news that Opera's newest and most brilliant star would have to retire. Through the skill of her doctors, her own courage and determination, Sutherland, after a prolonged rest, was able to return to the operatic stage nearly a year later, however, when she sang Cleopatra in Handel's 'Julius Caesar' at Sadler's Wells. Since then she has sung several new roles including Norma, Marie in 'La Fille du Regiment', and 1967 promises Delibes' 'Lakmé' in America and Haydn's 'Orfeo' in Vienna. A three month tour to Australia in 1965, originally planned for 1962, was the culmination of all Sutherland's work and she was received rapturously by her fellow-Australians.

Last year Sutherland celebrated her 40th birthday, and 1966 also marked the fifteenth anniversary of her arrival at the RCM. If this is an appropriate moment to look back over Sutherland's career, it is also one to look forward into the future with hopes that the world's most brilliant prima donna will reach even greater artistic heights. One hopes that in future years we shall be able to see her in 'Norma', 'Semiramide', Rossini's 'Elisabeth' and 'Armida', 'Anna Bolena', Meyerbeer's 'Dinorah' (as the great Galli-Curci—herself a devoted champion of Sutherland's art—suggested) and Ophelia in Thomas' 'Hamlet' in London, as well as many other great Bel Canto roles.

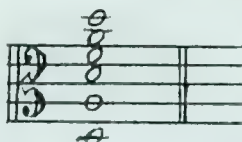
As well as her many outstanding successes Sutherland has had many disappointments and suffered almost all her life from bad health: because of this her achievement is even more remarkable, and yet she still remains an extremely modest and unassuming person. As an interpretive artist she ranks with Callas, Nilsson, Schwarzkopf and De los Angeles: from the point of view of voice and technique she outshines any other living singer, and it is doubtful whether any of the 'Golden Age' singers would have surpassed her. Sutherland and Bonyng have revived a golden age of music, and a forgotten style of singing. Because of this and because of her remarkable personality and career, Joan Sutherland's achievement, not only in the field of opera, but also in the whole history of music, is unique. We are more than proud to know that Joan Sutherland was, not many years ago, a student at our College.

A Brief Survey of the Early History of the Viola

by EILEEN ENGELBRECHT

The word 'viola' is the generic term in Italian for the viol family. To differentiate therefore between the family of 'leg viols' and the family of instruments played 'on the arm', the term 'viola da braccio' came into use, meaning the latter group. Although at first this term meant the violin family in general, it later came to imply only the alto member. In German today the viola is called 'Bratsche' showing this derivation. Since the publication of Dr Charles Burney's 'History of Music' at the end of the eighteenth century, a mistake concerning these terms (arising largely from a diagram in that work) has been repeated over and over again, and a similar mistake has crept into continental publications. There is however no doubt that the viola da braccio was an unfretted instrument.

The viola d'amore, also without frets, and held like the violin, had 6 or 7 strings. There was no standard tuning in the eighteenth century—the tuning was arranged to suit each work, but was generally on the lines of:



Bach used this instrument twice in the 'St John Passion' and in four or five movements of other works. Vivaldi wrote a concerto for viola d'amore and lute, and Ariosti wrote sonatas for the instrument. Ariosti's 'Lezioni' for the viola d'amore were so written, in tablature notation, that a violinist could play this instrument without a knowledge of the viola d'amore fingering.

The viola is thought to be the original member of the violin family, deriving its name from the French 'vièle' and Provençal 'viola.'

In Praetorius' 'Syntagma Musicum' (1615-19), he recommends that in Orlando di Lasso's 'Quo properas' in ten parts, 'let each choir be composed of one of the following possibilities', and the list includes as one of the groups: two violins, two violas and a cello.

The earliest known violas were made by Andrea Amati (c. 1505-c. 1580) and Gasparo Bertolotti (1540-1609) usually named da Salò after his birthplace. These violas are large instruments of 17"-18½" body length. (Having handled an early Italian viola thought to have been made by da Salò, I was surprised at the lightness of weight in view of its large size. It seemed top-heavy at the scroll end because of the greater density of wood there.) Andrea Amati's sons occasionally made violas of about 16½". Examples of violas by Guarneri date from 1676-1697, and Guadagnini made some violas in the eighteenth century. Most violas made by Stradivarius (1644-1737) were of large dimensions before 1660; many of the surviving examples have been reduced in size by later hands. Kenneth Skeaping writes: 'On several occasions when commissioned to supply a complete "concerto" which included two violas, he made them in two sizes. The smaller one was called "contralto" and the larger, "tenore"; this last was a majestic instrument with the exceptional body length of 19". In the early years of the viola da braccio, modern instruments were also reconstructed from viols, a process which was used for violins and cellos too.

Between 1660 and 1700 violas of smaller dimensions began to supersede the larger ones, although at this time fewer violas of any kind were being made. The replacement of earlier seventeenth century five-part writing for strings by the four-part grouping meant that the violas were the ones to suffer. 'Tenor' in Purcell's music means the modern viola. The true tenor violin was tuned an octave below the ordinary violin and was used in England during the early years of the seventeenth century, but there is no evidence of its use during or after the Commonwealth. During the first half of the

eighteenth century the viola was rarely given a real part to play, except when the music was written contrapuntally in four parts. Production of new violas virtually ceased in all countries in the first half of the eighteenth century. Kenneth Skeaping writes: 'The influence of long neglect of the instrument was inevitably reflected in the low status and poor quality of regular viola players.' Sometimes a violinist would 'double' as a viola player—without too much difficulty as the violas then being made were between 14½" and 15½". Torelli was a viola player at San Petronio, Bologna, from 1685 to 1695.

Mattheson, in his 'Das neu-eröffnete Orchester', contrasted the 'affable and penetrating violin' with the 'filling-in viola, violetta, viola da braccio or braccio.'

Quantz was aware that the viola was neglected by superior musicians. He writes: 'One commonly regards the viola as something of little importance in music. The reason may perhaps be that it is often played by people who are still beginners in music or who have no special talent to distinguish themselves on the violin; or also because this instrument brings all-too-little advantage to its player. For this reason skilled people do not like to play it. I believe, nevertheless, that a violinist must be just as skilled as a second violinist, to prevent the whole accompaniment from being defective.'

In writing of Handel's concertos, A. J. B. Hutchings remarks that a chamber organ as continuo is essential if the strings included no violas or double bass. The Duke of Chandos had no violas in the 'Kapelle' at Cannons, despite his wealth. Handel conceived the 'Chandos Anthems' in three parts. This three part conception was quite usual. At this period viola parts are often lacking, but it was understood that when there was no separate part for them, they doubled the bass line an octave higher than it was written. Quantz, in his 'Versuch' of 1752, warned players that, should their part cross the top line of the music, it must be played in unison with the bass for as long as necessary. When Avison, also in 1752 gives information on the constitution of an Italian orchestra, ripieno violas are not mentioned.

Geminiani (1687–1762) introduced the viola into the concertino of his concertos. Writing of Geminiani's concertos, Hutchings states: 'Geminiani had probably noticed the scarcity of viola players in England, but when he revised his Opus 2 concertos he added a viola part to the ripieno as he had already done for his Opus 7 concertos. Perhaps that is one reason why the Opus 7 concertos were less in demand.' (*The Baroque Concerto*.)

The viola concerto by Telemann—in fact little more than an orchestrated sonata—is the only solo work of this nature to have survived from this period.

Students' Choral Concert

HAYDN'S "CREATION"

The Students' Association is to be thanked for presenting this fervent, imaginative, magnificent piece—for the first time in how many years?—and for giving such an excellent account of it. One so often hears criticism of 'spoon-fed modern youth' who take everything for granted, contribute nothing themselves, and so on; how gratifying, then, that they had the wish and the ability to do this on their own.

The most notable feature of the evening was the superb choral tone, which often had a shining quality that was quite memorable. If there was a little less unanimity in the orchestra on one or two occasions one could understand the greater difficulty of getting all the orchestral players to all rehearsals. The three soloists gave very professional performances, the narrative style of Kenneth Jones in the recitatives being especially effective.

Carol Daniel deserves the highest praise for a splendid organizing job, and Michael Lankester for his devoted work in rehearsal and for a spirited performance which reached real heights of inspiration.

ERIC HARRISON

"The Stave"

We regret to announce the demise of 'The Stave' in its present form.

In the first issue of 'The Stave' appeared an article by Mr Antony Hicks which did serious injustice to Dr Percy Young's edition of Handel's 'Saul'. Because it is not now possible for Mr Hicks and the Editors of 'The Stave' to make public apology in another issue of 'The Stave', we have been requested to allow the use of space in this *RCM Magazine* for their apology. This is willingly given, firstly because we esteem highly the work of Dr Young in the cause of music and musical education, and secondly because any concern of the RCM is naturally the concern of the *Magazine*. We wish, however, to clarify two points:

- (i) Mr Antony Hicks has never been a student of this College, and
- (ii) the *RCM Magazine* was in no way responsible for the contents of 'The Stave'.

APOLOGY

The Editors of 'The Stave' wish entirely to dissociate themselves from the opinions expressed by Mr Antony Hicks in *Versions and Perversions, Part I (The Stave, No 1, May 23, p. 4)*. It has become clear that Mr Hicks discussed Dr Percy Young's edition of Handel's *Saul* (Bärenreiter Verlag and Deutsche Verlag für Musik) without reference to the comprehensive critical commentary (*Kritischer Bericht*) and Appendix of music published as an essential part of the edition. It should further be stated that both the Preface to the full score and the whole of the critical commentary are in German, which language Mr Hicks is unable to read.

Recognizing, therefore, that the facts on which Mr Hicks's statements were based were either insufficient or seriously incorrect it is agreed that Mr Hicks's competence in the matter is seriously open to doubt. Accordingly both Mr Hicks and the Editors herewith offer to Dr Young their unqualified and profound apology for any distress that the article in question may have caused.

Reviews

BBC Music Guides

Rosemary Hughes: Haydn String Quartets

BBC Publications (*5s each*)

This monograph has been described in the *Radio Times* as 'an over-all view, specially written for the layman, of one aspect of a composer's work.' It is eminently readable, and contains a great deal of useful information not only for the layman but also for the student, amateur and professional musician. (Miss Hughes warns the 'experienced listener' of paragraphs which can be skipped, in which she explains technical terms). It contains an excellent summary of the quartet form's early development, and much is said on the development of monothematicism.

Although the booklet contains some pertinent musical quotations, the serious reader would be well advised to have scores by his side for specific references. It is unfortunate that the musical examples contain five misprints.

The Opus 3 quartets are omitted from discussion as being 'almost certainly not by Haydn at all, but by a monk named Romanus Hofstetter.' (The evidence for this is summarized in an article by Alan Tyson and H. C. Robbins Landon, 'Who composed Haydn's Op. 3?' *Musical Times*, July 1964).

The development of the quartet is traced from the early divertimenti through the 'endeavour' of the Op. 20, the 'effortless mastery' of the Op. 33, to the 'final maturity' of the late quartets. The material is presented in five chapters with admirable clarity.

Where appropriate, Miss Hughes shows the quartets in relation to Haydn's employment and other output. The nine years that separate the Op. 20 from the Op. 33 are accounted for because the numerous opera productions Haydn was obliged to provide at this time left him 'without time or energy to compose quartets'. The

appearance of the brilliant first violin parts in Op. 9 and 17 is put down to the presence of a first rate violinist, Luigi Tomasini, Haydn's friend and orchestra leader. Of Op. 64 No. 3, 'the minuet and trio make delectable play with the same idea Haydn had tried out so happily in the 'Oxford' Symphony of the year before. An interesting reference is made to an Italian dictionary of 1703, with regard to the tempo of the Minuet.

This booklet provides a useful introduction to a large subject, and can be thoroughly recommended.

FILFEN ENGELBRECHT

The Young Person's Guide to Playing the Piano

By Sidney Harrison

(Faber)

Mr Harrison's book, taken as a general guide for young pianists, adequately runs through the background on the instrument, and provides an outline of basic elements involved in piano playing. The style is light and clear, and many fundamental points of technique and the object and method of practice are well made.

However, Mr Harrison's methods of dealing with specific examples are sometimes questionable. For instance in Chapter XI, 'How to Practice,' he suggests some ways of working at the opening of the last movement of Beethoven's 'Moonlight' which ignore the fact that even the smallest hand movement ends at the same point as the next begins. Thus, the best way to practice avoiding hand tension here would surely be to group the semiquavers. So as to include the 'releasing' action of the thumb after the greatest point of tension on the little finger before it (*viz.* G# - C# E - G# - C# -- C# - E - G# - C# - E etc.).

Again, on p.26, his pedal suggestions for the opening of Brahms' Intermezzo Op. 118 No. 1 would seem to have the effect of making the composer's 1st inversion chord with its sonorous C re-inforcing the heavy lean of the B flat in the treble, into a second inversion rolling up from the next quaver.

Finally, I must protest against the (to my mind) tasteless and misleading use of words for the opening of Chopin's Nocturne Op. 9 No. 2. The author feels that words can give a clue to melodic accentuation, but for myself I am sure that the insipid cliché of 'Love, must I never never hope to see thee?' has nothing in common with Chopin's nobly sinuous melody, which must be seen as a whole, having a proportion and balance not to be found in this type of glib versifying.

STEPHEN SAVAGE

Conducting Technique

By Brock McElheran

(O.U.P.)

Mr Lukas Foss, in his Foreword to the book, says that 'a conductor, like a teacher, is only as good as the results he obtains from the work of others.' This describes the author's approach to the subject, which is both practical and idealistic. He has written for beginners and professionals at once, and so covers the ground of basic technique as well as hinting at larger musical problems, which are inevitably drawn into a discussion of technique. The whole book is written with such charm, warm-heartedness and sincerity that it is always a joy to read.

Every chapter (and all are brief) concludes with 'Assignments' for the student, in order to practise the precepts contained in the chapter. These are generally excellent. The exercises given for practice in beating are invaluable, and no-one should ignore them; I have tried them all and they are very revealing! Mr McElheran advocates the principle that all beats in the bar should be given on a level; nearly all conductors do this, but it is rarely explained as lucidly and convincingly as here. He is rather hard on the French way of beating six, and I am surprised that the fact that Monteux and Giulini (among others) use it does not suggest that it must have some merits. I also feel his subdivided beats could be improved: I believe all subdivisions should

move in the opposite direction to the *next* main beat, so that this next beat is unmistakable. Pp. 34-36 highlight some very common beating faults in an easily recognizable way, which is very thoughtful, and shows the author's awareness of the limitations of teaching by book.

There are very many points which I cannot accept completely, such as the advocated grip of the baton, stance on the rostrum, and restriction of body movement to what is visible to the players. On this last problem I have always been more convinced by the argument which forbids actually *conducting* with anything except the baton, but permits free and natural body movement required by the physical gestures of the arms. However, all such questions are so personal that probably no student would accept what any teacher said about them without first making sure that his suggestions suited his own style of performing.

This is a fresh, enthusiastic and clear-headed contribution to a branch of music-making which is still generally regarded as something vague and haphazard.

LIONEL FRIEND

Musical Education in Hungary

Edited by Fridyes Sandor

(Barrie and Rockliff, 30s.)

The achievements of musical education in Hungary have attracted a great deal of attention in this country during the past few years. Indeed, how could it have been otherwise? Bartok and Kodaly, with their undeniable stature as composers, have also been absorbed with the musical education of the children of their homeland; not merely in the peripheral sense of dispensing encouragement and acknowledging quality in the child's achievement but in the fundamental sense of grappling with the problems of the aims, the methodology and the materials of such work. Their collections of folk songs, their teaching and their compositions are mutually complementary factors and lead to particular benefits. For example, it is especially valid to use one's heritage of folk songs as a basis of musical activity in a school when the spirit of such folk music is splendidly alive in outstanding contemporary compositions. The task is even further simplified when one's day-to-day repertoire and graded exercises are also considerably amplified by the contributions of these same cultural giants. It is not surprising, therefore, that foreign observers give glowing reports of the musical skill and expertise of young Hungarians and the quality of the materials used in their work.

As a result of such interest, one welcomes this book which, in the form of a symposium, provides an authoritative synopsis of Hungarian teaching methods. It traces the educational process from the earliest to the most developed stages in a detailed and purposeful manner, and it outlines both the basic provisions made for the subject and the special opportunities provided for those children who are musically talented. One is left with considerable admiration for the manner in which the Hungarians have clarified their aims and decided so precisely by which means these aims will be achieved. Musicians in this country have recognized the value of singing, sol-fa, rhythm names, folk songs and the pentatonic scale to varying degrees at differing times during this century. But, we have never had such an integrated and commonly accepted scheme, carried out with conviction, as have the musical progeny of Kodaly. The notions that deserve, for their own sake, further thought on our part, in spite of perhaps having appeared before in other garbs, are the importance laid on the use of a wide range of musical symbols so that all music is equally accessible to the child and the close link that is maintained between singing, as an aid to 'inner hearing' and instrumental work.

After the freedom of much of the musical activities which arise within the modern English classrooms, pursuing a policy of child-centred education, it is a sobering thought to reconsider the results achieved by the more formal methods of others.

Perhaps it is not without reason that the Plowden Report, so keen to recommend the end of formality in many areas of the work carried out in primary schools, has even to-day stressed that in music there is a need for control, selection, discipline and techniques in order to prevent the first stages of creative work becoming static and repetitive.

KENNETH BARKER

Music Ho! A Study of Music in Decline

By Constant Lambert

With an Introduction by Arthur Hutchings

(Faber & Faber, 28s.)

Constant Lambert was the most dynamic figure in British music in the 1930s. He had the versatility of Leonard Bernstein—composer, conductor, pianist, journalist, not to mention creator of some of the most famous (and obscene) limericks of the century. At nineteen, while still a student at the RCM, he was the first British composer to be commissioned by Diaghileff. At the same time, according to his fellow-student Angus Morrison, he was already a brilliant pianist and could have become an outstanding virtuoso had he so wished.

In the late 1930s, when he taught conducting at the RCM and conducted the First Orchestra, he was a powerful and stimulating influence on my generation of students, always opening up new vistas of musical experience. He made us realize the value of light music at a time when we tended to ignore anything shorter than a Bruckner symphony. I remember seeing (and hearing) him storm out of Sir George Dyson's room, having been refused permission to include a Sousa march in a College concert, growling 'any one of the Sousa marches is worth *all* the Brahms symphonies!' He was the first British musician to recognize jazz as a genuine artistic expression of the age and therefore worthy of study by a serious musician. I remember his devastating comment on my side-drum playing in Debussy's 'Fêtes' 'You need a couple of years in a night-club band to learn what is meant by rhythm.'

As with Peter Warlock, the romantic aura he generated, particularly in his younger days, occasioned by his physical beauty and his fondness for the company of lively personalities from other professions (and from none) tended to obscure his enormous capacity for hard work. It is almost incredible that his achievements in composition, conducting and journalism were all completed in twenty-five years. His versatility, as with Busoni, often caused him to be labelled a dilettante, when in fact he was a complete professional in every aspect of his work.

'Music Ho!' was first published in 1934 and has become a classic, not because its opinions have since become universally accepted, (many are immature and extravagant, not surprising in a twenty-nine-year-old), nor for its literary brilliance (it is often bombastic) but because it remains, after thirty years, the most vivid exposition yet made of the nature of the dilemma in which all the creative arts find themselves in an industrialized society. The sub-title 'A Study of Music in Decline' does not imply condemnation of the age from Olympian heights but the recognition of a profound tragedy in which he is personally involved. We may not share his pessimism about the probability of finding a solution but we cannot deny that the dilemma exists as unavoidably today as when Lambert was writing.

I knew Lambert best during the last five years of his life and I am certain that the alcoholism that killed him was caused, not by a sense of personal failure as an artist (he was no ego-centric), but by his conviction that there was no future for our civilization to be found in any known religion, philosophy or political system. At that time I was a member of the Communist Party and he always showed respect for my belief as also he did for that of the deeply religious musicians we both knew. He certainly envied those who could accept a philosophy without apparently losing their independence of thought and thus one would never hear him criticize anyone for being a Communist or a Roman Catholic but only for the smugness or complacency that so often accompanies philosophical or religious conviction. However much 'Music Ho!' may indicate the contrary, this tolerance extended to composers for whose work he had little personal sympathy. Frequently we were both on panels for selecting new works for concerts or prizes and I can remember many occasions on which he strongly recommended a work which I knew he disliked but which he considered to be that of a serious and responsible mind. (One would wish that such breadth of mind were shown by more of his successors.) In fact, as he afterwards told me, he once awarded a prize to a symphony of mine in precisely these circumstances.

It has been the fashion among some critics in recent years to blame Lambert for what they consider to be the philistinism of the older British composers and their appalling ignorance of the most advanced Continental music, for telling us to study Sibelius when we should have been studying Schönberg. There is not a grain of truth

in this assertion; these critics are unaware that young composers in the 1930s knew their Schönberg as far as availability of scores and performances permitted but that many found Sibelius nearer to what they were seeking.

Arthur Hutchings' introduction to this new edition gives a vivid and lively account of the impact of Lambert on a young and eager musician in the 1930s. His description of the man conveys his wit and generous nature but leaves one with an image of a rather petulant Johnsonian figure which is difficult to recognize. He quotes Lambert frequently as using the pompous expression 'My dear sir' which his friends would not have considered characteristic. He was very sensitive to tone of voice in conversation and disliked the familiarity shown by an acquaintance who, assuming a bonhomie atmosphere, would be ill-advised enough to call him by the singularly inappropriate nickname 'Connie', to which he once retorted 'Steucie' when so addressed by the late Sir Steuart Wilson.

I must confess to having no recollection of the discussion with him about church music, mentioned by Arthur Hutchings, although this and other conversations do convey the richness and range of his talk and serves as a valuable complement to 'Music Ho!' itself.

Arthur Hutchings appears to feel called upon to apologize for Lambert's judgments on certain modern composers, as if they have been proved wrong because they do not happen to coincide with prevailing fashions. This seems to me to be quite unnecessary. Already there can be detected among young composers a growing appreciation of Sibelius (particularly in respect of symphonic structure as exemplified in the Fourth Symphony), and a more critical approach to the academic elements in Schönberg and Stravinsky's flirtation with serialism, which suggests that Lambert might well have been right after all.

The appearance of a new edition of 'Music Ho!' is indeed timely. It is to be hoped that it will stimulate rethinking of present-day avant-garde values (which are already showing signs of becoming a new academicism) but above all lead to a renewal of interest in Lambert's own music, not the ever-popular 'Rio Grande' and 'Horoscope', which Arthur Hutchings considers his best work, but the poignant beauty of his last 'Measure for Measure' songs and the 'Lord have mercy upon us' of 'Summer's Last Will and Testament'.

BERNARD STEVENS

Obituary

HERBERT KINSEY

'He entered College as a student in 1901, gained an open scholarship in 1902, continuing his studies first under Arbòs and later under Maurice Sons until 1906. He played in almost every orchestra that existed in London in those days—the Queen's Hall Orchestra, the London Symphony Orchestra and the Philharmonic Orchestra. He was a member of the English String Quartet (Tom Morris, Herbert Kinsey, Frank Bridge and Ivor James), and of the Walenn String Quartet (Gerald Walenn, Herbert Kinsey, James Lockyer and Herbert Walenn) for many years. In 1912 he married Olive Bloom—herself a most distinguished Collegian—whose performance of the Brahms B flat pianoforte concerto was almost a landmark for pianists. H. K. joined the teaching staff at College in 1920 and also became an examiner for the Associated Board in the same year. He formed the Kinsey pianoforte quartet in 1925, whose members were Olive Bloom, H. K., Frank Howard and Anthony Pini—this organization flourished for some time until its founder had an unfortunate illness, after which he turned to travelling over the Commonwealth for the Associated Board, carrying out five tours of South Africa, two each of Australia, Canada, New Zealand and Ceylon, also one to Jamaica.

'Incidentally, during these voyages he became quite an asset to the ship's company as an athlete, giving his opponents a big tussle in deck games even in his most recent journey to and from New Zealand, when he must have been nearing his retiring age! I believe he frequently won prizes for Fancy Dress competitions on these voyages.

'He had an extraordinary memory, not only for important things, but also for odd bits of information. When travelling to a quartet engagement, we would ask him how many miles from London our journey was—what was the first and third class single or return fare. If he got all these correct, we were not satisfied until he could tell us the population of the town! His ability to pull terrifying grimaces scared people from entering the carriage in which we travelled—most useful when the train was crowded, or if we felt we needed a little more last minute rehearsal—the addition to the grimaces of a scarf round his head, ensured us an empty carriage at any time! He had many entertaining monologues, which he would deliver on suitable occasions and his imitation of the piccolo player interpreting the Scherzo in F minor of Tchaikovsky holds its own with Bateman's "One note man".

'The Fellowship of the College (FRCM) was conferred on him in 1950. He has had quite a number of works published, among which are three books of studies for violin, two books for viola, plus many teaching pieces for violin and piano; also a book, "The Foundation of Violin Playing and Musicianship" (Longmans, 1954), the purpose of which is to help young teachers to get their pupils really well grounded.'

This tribute to Herbert Kinsey by his great friend and colleague Ivor James appeared in the *RCM Magazine* in 1956.

To Olive, Herbert's inseparable companion on their many journeys, goes our deepest sympathy. All that were privileged to know Herbert well will feel a great sense of personal loss.

CHARIS FRY

How many of us, friends and colleagues as well as the many students to whom Charis Fry devoted so many years of her life, must have felt shocked and saddened by the news of her recent and sudden death. There is a great sense of loss that such a vital and remarkable personality should no longer be with us. She came of a family to whom public service was second nature so, from early youth, she was accustomed to the routine and discipline of that famous naval establishment T.S. Mercury, administered by her parents, Captain and Mrs. C. B. Fry. It was hardly surprising, therefore, that in addition to her personal ability the experience she gained during her war service in the W.R.N.S. should have led to her promotion to the rank of Chief Officer and subsequently to her appointment as Head of Mill Hill Training College, where she gave conspicuous service.

Her life interests were wide and varied, and music ranking high amongst them, at the end of the war her talents were directed into that field and she became Principal of Queen Alexandra's House, Kensington Gore, where she remained for a period of sixteen years until her death. Her fine qualities of leadership and her understanding and gift for human relationship will cause those years to be long remembered. Countless students from all parts of the world will remember with gratitude the happy atmosphere she created by her humanity and the warmth of her approach. Although she was a strict disciplinarian, the iron hand remained always inside the velvet glove.

The Bach Choir, of which she was a singing member of many years' standing, played an important part in her life and in return she gave invaluable assistance in an administrative capacity to its Committee and management. Nor must her keen interest in cricket be left unmentioned. This was doubtless inherited from her father, the renowned cricketer, C. B. Fry.

She lived her life to the full and never spared herself, but, to all those with whom she came in contact, she gave them of her best. She will be greatly missed and never forgotten.

SEYMOUR WHINYATES

I think that no one who has lived in Queen Alexandra's House will ever forget our friend and principal Miss C. Fry. Her great kindness made us admire her and to love her. Whenever you saw her in Q.A., you could see how busy she was—rushing up and down the stairs actively as ever, doing all sorts of work for the students and the hostel. She was the kind of person who is willing to help people at any time and to make people happy. Can you find many people around you who are like her? The answer certainly is no.

I still remember the first day I came to Q.A., I was quite worried about many things especially as a foreigner who has never been to England before. However, when I arrived at Q.A. and met Miss Fry, I felt much more at home because she was so kind and reassuring.

Alas, our dear friend Miss Fry passed away from us on last December 18. It is our great loss. However, we will not forget her and we should follow her good example — 'to be kind and helpful always'.

E. W.

DISTINCTIONS

Alexander Gibson: C.B.E.

George Thalben Ball: C.B.E.

Herbert Howells: Hon. Fellow of St John's College, Cambridge.

Douglas Fox: Hon. Doctorate of Music, Bristol University.

A. J. Pritchard: Dean of the Faculty of Music at London University from October 1, 1966.

Dr Pritchard also gave the RCO Lecture at the Annual Congress of the Incorporated Association of Organists at Oxford in August.

Joseph Horowitz: The 'Jazz Concerto for Harpsichord' by Joseph Horowitz won second prize in the Ritmo-Sinfonico competition at Cava dei Tirreni.

BIRTHS

White: to Ian* and Lucy* (Nagelshmidt) a second son, Francis Anthony, on November 2, 1966.

James: to Terence* and Grace James a son, Simon Benedict, on December 31, 1966.

Barlow: to Brian* and Susan, a son, Benedict Michael Augustine, on June 9, 1966.

ENGAGEMENT

Fawcett—Thornton: Lionel G. Fawcett* to Elizabeth B. Thornton*.

MARRIAGES

Hall-Mancey—Connors: Bernard David Hall-Mancey* to Christine Ann Connors; July 30. (Corrected announcement.)

Mallender—Raines: Terence John Mallender to Pamela M. Raines*; September 3.

Gray—Warren: Timothy Gray to Angela Warren*; August 6.

DEATHS

Trowell: Arnold; November 26.

Greene: Eric; December 5.

Kinsey: Herbert; December 8.

Fry: Charis; December 18.

Wilson: Sir Steuart; December 18.

Woodhouse: Frederick; December 20.

Cassido: Gaspar; December 24.

Garden: Mary; January 3, 1967.

APOLOGIA

We regret that in the last issue of the Magazine, Eric Shilling was omitted from the list of Professorial Staff; and also that a mis-print gave Judith Marilyn E. Barnes, a new pupil, an incorrect surname.

The President's Concert

November 29		
GOD SAVE THE QUEEN		
Overture: The Marriage of Figaro		Mozart
Romance for Violin and Orchestra: 'The Lark Ascending'		Vaughan Williams
Anne Parkin		
The Chamber Orchestra		
Conductor: Harvey Phillips		
Three Songs for Contralto and Piano:		
An die Leier		
Das Rosenband		Schubert
Rastlose Liebe		
Oriol Sutherland		
Accompanist: Clifford Lee		
Two Nocturnes for Piano:		
In C minor, op. 46, no 1 }		Chopin
In E minor, op. 78, no 1 }		
Peter Hampshire		
Three Choruses from the Mass in B minor		Bach
Sanctus	Osanna Dona nobis pacem	
The Choral Class		
The Chamber Orchestra		
Conductor: G. Wallace Woodworth		
Leader: Anne Parkin		
Associate Leader: Christine Read		
Presentation of Medals and Prizes by		
HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER		

Patron's Fund

(Founded by the first Lord Palmer)

CONCERT OF NEW ORCHESTRAL WORKS BY YOUNG COMPOSERS

November 21		
Symphony in one movement		Donald Fraser
Three Pieces for Chamber Orchestra		Trevor Denham
	Allegro Andante Presto	
'Cain and Abel', a dramatic cantata		John Tavener
	Introduction The Quarrel	
	Cain kills Abel Cain's banishment	
	Soprano Marian Mead	
	Contralto Honor McKellar	
	Tenor Martyn Hill	
	Baritone Julian Moyle	
'Autolycus', concert-piece for full orchestra		Richard Benger
RCM Orchestra		
Conductor: Alexander Gibson		
Leader: Anne Parkin		
Adjudicators: Richard Arnell, Malcolm Arnold, Robin Orr		
Twelve scores were nominated and submitted under <i>noms de plumes</i> for the competition. The four works to be performed were selected as a result of the recommendations of the adjudicators.		

Concert by Students of the Muzieklyceum Society, Amsterdam

November 8		
Violins	Vera Beths, Emmy Verhey	
Piano	Tonny Peperkamp	
Sonata for Violin and Piano in G major, K.301		Mozart
	Emmy Verhey	
Duo for two Violins in G major, op 5		Bocherini
Three Etudes for Piano (1961)		Hans Kox
Sonatina for Violin and Piano (1955)		Ton de Leeuw
	Vera Beths	
Poeme for Violin and Piano		Chausson
	Vera Beths	
Two Pieces for Piano:		
Nocturne in E flat		Faure
Impromptu in F minor }		Ravel
Trigane for Violin and Piano		
	Emmy Verhey	

Professors' Concert

November 10		
THE MUSIC GROUP OF LONDON		
Violin		Hugh Bean
Clarinet		Bernard Walton
Cello		Eileen Croxford
Piano		David Parkhouse
Quatuor pour la fin du temps		Olivier Messiaen
The performance preceded by an introductory talk by		
Felix Aprahamian		

Concert to Celebrate the Opening of the Parker Organ (1770)

October 26

Intrada no 1 in D major for 2 Organs, 2 Trumpets, 2 Horns and Timpani	Anon
Concerto no 5 in G minor for Organ and Orchestra	Thomas Arne
Largo - Allegro con spirito	Adagio Vivace
Richard Townend	
Sonata Concertata for Organ and Harpsichord	Severo Guissani
Organ	Richard Townend
Harpsichord	Robin Langley
Concerto in F major for Harpsichord and Orchestra, op 2, no 5	Thomas Chilcot
Christopher Herrick	
Grand Duet in C major for Organ (1812)	Samuel Wesley
Robin Langley	
Richard Townend	
Concerto no 6 (2nd set) for Organ and Orchestra	Charles Wesley
Robin Langley	
Conductor	Harvey Phillips
Leader	John Reid

Opera Workshop

December 8

Don Pasquale	A Scene from 'Don Pasquale' (Donizetti)	John Coles
Dr. Malatesta		Graham Ball
Norina		Rosalind Roberts

Pianist Gerald Gouret
Conducted by David Kram

SPEECH

from 'The Toys' (Coventry Patmore)
'The Hill' (Rupert Brooke)
'The Man in the Bowler Hat' (A. S. J. Tessimond)
'Peekaboo, I Almost See You' (Ogden Nash)
'The Rake's Progress' (G. W. Brodribb)

spoken by: Carol Daniel
Paul Hudson
Neil Jenkins
Keith McDonald
Marjorie Somerville
Introduced by: Delia Rice

MIME

'THE WILL'

A Mime play by Margaret Rubel
To music by Georges Bizet and Madeleine Dring

The Deceased's Faithful Maid	Rosalind Roberts
Her Poor Companion	Shirley Hall
Her Greedy Cousins	{ Dorothy Shaw
Her Worldly Niece	{ Graham Ball
Her Drunken Nephew	{ Pamela Stamp
Her Solicitor	{ Geoffrey Bennett
	{ John Coles

Pianists: Robin Barker, Marian Mead
A Scene from 'The Lady's Not for Burning' (Christopher Fry)

Alizon	Elaine Hooker
Richare	Paul Wade

A Scene from 'Otello' (Verdi)

Desdemona	Dorothy Shaw
Emilia	Pamela Stamp

Pianist: Helen Barker
Conducted by: Noel Davies

Two Scenes from 'Othello' (Shakespeare)

Scene 1:	
Desdemona	Andree Back
Emilia	Elizabeth Long
Scene 2:	
Desdemona	Elizabeth Thornton
Othello	John Coles
Emilia	Elizabeth Long

A Scene from 'Fidelio' (Beethoven)

Marcelline	Ann Williams
Jacquino	Neil Jenkins
Leonora	Ruth Hamilton Smith
Rocco	Paul Hudson

Pianist: David Kram

Conducted by: Lionel Friend

Producers of Opera: Dennis Arundell (Otello)
Eric Shilling (Don Pasquale, Fidelio)

Producers of Drama: Joyce Wodeman (Othello)
Pamela Alan (The Lady's Not for Burning)

Speech: Yvonne Wells

Production Manager: Pauline Elliott

Stage Manager: Peggy Taylor

Assistant Stage Managers: Alan Marchant, Peter Stearn, Christopher Ziranek

Charlotte
Sophie

December 9
A Scene from 'Werther' (Massenet)

Pianist Lionel Friend
Conducted by Noel Davies

Marian Mead
Rosalind Roberts

SPEECH

from 'Songs of Education' (G. K. Chesterton)
from 'A Woman of No Importance' (Oscar Wilde)
'The Oxford Voice' (D. H. Lawrence)
'Lady Sparrowbank's Position' (Osbert Sitwell)
from 'Reflections at Dawn' (Phyllis McGinley)

spoken by Tessa Coates
Marie Couch
Ann Williams
Josephine Darnell
Yvonne Fuller
June Shand

'Christopher Wren' (Hugh Chesterton)
spoken by Geoffrey Bennett
'The Wife of Ushers Well' (Trad. Scots Ballad)
spoken by Dorothy Shaw
from 'The Marat-Sade' (Peter Weiss)
spoken by Pamela Stamp

Scene from 'Ruddigore' (Gilbert and Sullivan)

Sir Despard
Richard Dauntless

John Coles
Alan Marchant

Pianist Helen Barker
Introduced by Paul Wade

MIME

'THE FAMILY PHOTOGRAPH'

A Mime play by Margaret Rubel
To Music by Johann Strauss

The French Photographer
The Father
The Mother

Grown up Daughters

Grown up Sons

Good Little Boy
Bad Little Girl
Nanny

Alan Marchant
Paul Wade
Marian Mead
Elaine Hooker
June Shand
Paul Hudson
Neil Jenkins
Keith McDonald
Yvonne Fuller
Rosalind Roberts
Kathleen Edgar

A Scene from 'Cosi fan tutte' (Mozart)

Fiordiligi
Dorabella
Despina

Yvonne Fuller
Della Rice
Ann Williams

Pianist David Kram

Conducted by Gerald Gouriet

A Scene from 'A Phoenix too Frequent' (Christopher Fry)

Dynamene
Doto

Marian Mead
Pamela Stamp

A Scene from 'Romeo and Juliet' (Shakespeare)

Romeo
Juliet

Geoffrey Bennett
Rosalind Roberts

A Scene from 'The School for Fathers' (Wolf Ferrari)

Mr. Crusty
Mrs. Crusty
Lucinda

John Coles
Marian Mead
Elaine Hooker

Pianist Robin Stapleton

Conducted by Lionel Friend

Producer of Opera Dennis Arundell

Producers of Drama Joyce Wodeman (Romeo and Juliet)

Pamela Alan (A Phoenix too Frequent)

Speech Yvonne Wells, Catherine Lambert

Mime Margaret Rubel

Production Manager Pauline Elliott

Stage Manager Peggy Taylor

Assistant Stage Managers Peter Stearn, Christopher Ziranek, Paul Hudson

Costumes and Scenery Royal College of Music Opera Wardrobe and Scene Dock

Wigs by Bert

For the Royal College of Music Opera School:

Director of Opera Richard Austin

Resident Producers Dennis Arundell, Eric Shilling,

Joyce Wodeman, Pamela Alan

Music Staff David Tod Boyd

Secretary Shirley Hall

FIRST ORCHESTRA

October 27

Fantasy Overture, Prospero's Island
Aria from Lohengrin, Elsa's Dream

Adrian Crust
Wagner

Jane Plant (Scholar)

Conductor Vernon Handley

Concerto for Violin and Orchestra (1938)

David Woodcock

Bartok

Symphony no 3 in E flat (The Eroica)

Conductor Sir Adrian Boult

Leader John Reid

Beethoven

CHAMBER ORCHESTRA

November 25

Music for Strings		Arthur Bliss
Quatro Madrigales Amatorios for Mezzo-Soprano and Orchestra		J. Rodrigo
	Frances Trafford-Walker	
Two Movements from the Suite 'Pelleas et Melisande'		Faure
Concerto for Flute and Orchestra		Lennox Berkeley
	Susan Milan (Scholar)	
Classical Symphony		Prokofiev
	Conductor Harvey Phillips	
	Leader Anne Parkin (Scholar)	

MASS IN B MINOR

J. S. Bach

December 7

Soloists:

Sopranos	A. Beale, D. Jones, R. Hamilton Smith,
	E. Hooker, S. Wilkes
Altos	D. Walker, A. Collins
Tenors	P. Wade, N. Jenkins
Bass	T. Rowe
	Obbligati:
Violin	A. Parkin
Flute	J. Fitzjohn
Oboe d'amore	J. Hopkins, J. Lees
Horn	P. Kane
	Continuo:
Harpichord	S. Thomson, A. Wilson
Organ	T. Pinnock
Cello	C. Finnis

The Choral Class

Rehearsal accompanist Niel Immelman

The Chamber Orchestra

Leader Anne Parkin

Conductor G. Wallace Woodworth

(Visiting Professor from Harvard University)

SECOND ORCHESTRA

October 25

Overture, The Journey to Rheims		Rossini
Concert Aria for Baritone and Orchestra, Mentre ti lascio, K.513		Mozart
	Thomas Allen	
Piano Concerto no 5 in E flat (The Emperor)		Beethoven
	Gillian Lim	
Symphony no 4 in F minor		Tschalkowsky
	Conductor Harvey Phillips	
	Leader Mark Reedman	

December 6

GOD SAVE THE QUEEN

Concerto Grosso for Strings in G minor, op 6, no 6

Concerto for Piano and Orchestra		Handel
	Frank Wibaut	Arthur Bliss
Three Dances from 'The Three-Cornered Hat'		De Falla
	Conductor Harvey Phillips	
	Leader Mark Reedman	

THIRD ORCHESTRA WITH STUDENT CONDUCTORS

December 1

Overture, Prometheus		Beethoven
	Conductor Christopher Herrick	
Suite, 'Masques et Bergamasques'		Faure
	Conductors Hilary Wetton, Brian Cook	
Concerto for Piano and Orchestra in A major, K.488		Mozart
	Gerald Gouriet	
Symphony no 5 in B flat		Schubert
	Conductors Stuart Green, Kypios Hadjimarkou,	
	Lawrence Casserley, Julian Pike	
Overture, The Hebrides		Mendelssohn
	Conductor Peter Susskind	
	Leader Mark Reedman	

Recital

DENNIS LEE (Associated Board Scholar)

(Piano)

ORIEL SUTHERLAND

(Contralto)

CLIFFORD LEE

(Piano)

October 18

Three Pieces for Piano:		
Fantasia in D minor, K.397.		Mozart
Ondine (Gaspard de la nuit)		Ravel
Toccata		Prokofiev
Song Cycle, Frauenliebe und Leben		Schumann
Piano Sonata in C minor, op 111		Beethoven

Chamber Concerts

October 5

Sonata for Viola and Piano	Donald McVay (Scholar)	Arthur Bliss
	Clifford Benson	
Five Songs for Mezzo-Soprano and Piano:		
Twilight Fancies		Delius
Five eyes		Gibbs
Tom sails away		Ives
Come away, death		Finzi
It was a lover and his lass		
	Eiko Nakamura (Scholar)	
	Accompanist Elizabeth Lightoller	
Sonata for Piano in F minor	Enloe Wu (Associated Board Scholar)	Brahms
	November 15	
Duo for Piano and Violin in A major, D.574	Niel Immelman (Associated Board Scholar)	Schubert
	Christine Read	
Three Ophelia Songs, op 67	Soprano Elaine Hooker (Scholar)	Strauss
	Accompanist Clifford Lee	
Sonata for Piano in B flat, op 106 (Hammerklavier)	Raymond Alston (Scholar)	Beethoven

Informal Concerts

September 28

Ballade for Piano in F minor, op 52	Glyn Banfield (Exhibitioner)	Chopin
Sonata for Oboe and Piano	Eileen Noon	York Bowen
	Barbara Marshall	
Three Songs for Soprano and Piano	The chase April War and peace	Donald Fraser
	Marian Mead	
	Accompanist Lionel Friend	
Sonata for Clarinet and Piano	Jennifer Hill (Scholar)	Arnold Cooke
	Ian Brown	
Three Short Inventions for Piano	Alan Wilson (Associated Board Scholar)	Alan Wilson

October 12

Three Pieces for Piano:		
Valse Oubliee no 1 in F sharp		Liszt
Paganini Study no 2 in E flat		Rachmaninoff
Prelude in C major, op 32, no 1	Joanna Cock	
Three Songs for Tenor and Piano	Mandoline En sourdine C'est l'extase	Fauré
	Julian Pike	
	Accompanist Dennis Lee (Associated Board Scholar)	
Sonata for Violin and Piano in G major	Fiona Matheison	Brahms
	Anne Smillie	
Three Pieces for Piano	Menuet sur le nom d'Haydn Jeux d'eau Toccata	Ravel
	Richard Greenwood (Scholar)	

November 9

Romance for Viola and Piano	Susan Martin	Vaughan Williams
	Geraldine Davies	
Three Songs for Soprano and Piano	Die Kranze Therese Von ewiger Liebe	Brahms
	Jane Plant (Scholar)	
	Accompanist Helen Barker	
Sonata for Cello and Piano	Jane Hyland (Scholar)	Dellus
	Ian Brown	
'Winter Words' for Tenor and Piano	Martyn Hill	Benjamin Britten
	Accompanist Michael Lankester	
Trio for Clarinet, Viola and Piano in E flat, K.498	Clarinet Michael Harris (Scholar)	Mozart
	Viola Donald McVay (Scholar)	
	Piano Lionel Friend	

November 16			
Piano Sonata in F sharp major, op 78	Gillian Selby Smith		Beethoven
Four Songs for Soprano and Piano	Ridente la calma An Chloe	Das Veilchen	Mozart
Un moto di gioia	Toni-Sue Burley (Exhibitioner)		
	Accompanist Michael Ball		
Seven Pieces for Clarinet and Piano			Houston Higgins
Sonata for Clarinet and Piano	John Gates		David Ahlstrom
	Roger Vignoles		
Three Songs to words by Edith Sitwell	Through gilded trellises	Old Sir Faulk	William Walton
Daphne	Alison Foster		
	Accompanist Roger Vignoles		
Trio for Strings			Richard R. Austin
(in one movement)	Violin Elizabeth Stalker (Scholar)		
	Viola Donald McVay (Scholar)		
	Cello Catherine Finnis (Scholar)		
November 23			
Four Pieces for Harpichord:			Gibbons
Prelude			
The Queen's Command }			Bull
Prelude			Arne
Sonata no 1 in F			
Toccata in D major, S.912	Alan Wilson (Associated Board Scholar)		Bach
	Stephen Thomson (Scholar)		
Solo Cantata no 1, 'Singet dem Herrn'			Buxtehude
	Soprano Hannah Francis		
	Violin Elizabeth Stalker (Scholar)		
	Cello Catherine Finnis (Scholar)		
	Harpichord Michael Lankester		
Two Pieces for Harpsichord:			John Middleton
Piece			P. Ravine Fricker
Suite	Christopher Herrick		
Trio Sonata in C minor			Telemann
	Treble Recorder Elizabeth Page		
	Oboe Jennifer Caws (Exhibitioner)		
	Viola da Gamba Adam Skeaping		
	Harpichord Martyn Hill		
Concerto for Harpsichord and Chamber Orchestra			De Falla
	Harpichord Marian Marley		
	Flute Christopher Nicholls		
	Oboe Jennifer Caws (Exhibitioner)		
	Clarinet Julian Farrell		
	Violin David Woodcock		
	Cello Jane Hyland (Scholar)		
	Conductor Lionel Friend		
November 30			
Sonata for Clarinet and Piano			Hindemith
	David Tremear		
	Colin Howard		
Tre Ariette for Mezzo-Soprano and Piano			Bellini
Il fervido desiderio	Dolente immagine di fille mia	Vaga luna che inargenti	
	Christina Fremantle		
	Accompanist Peter Barton		
Sonata for Piano in B minor			Liszt
	Thalia Myers (Exhibitioner)		
Three Songs for Soprano and Piano			Schumann
	Auftrage Mondnacht Er ist's		
	Sandra Wilkes		
	Accompanist Wendy Smith		

Students' Association Concerts

November 2			
THE CREATION			
	Haydn		
Christina Clarke		Soprano	
Martyn Hill		Tenor	
Kenneth Jones		Bass	
	Conductor Michael Lankester		
	Leader Michael Davis		
	Students' Association Choir and Orchestra		
	Students' Association Orchestra		
First Violins	Michael Davis (leader), Elizabeth Stalker (co-leader), Ian Macinnon, Kypros Hadjinarkon, David Pugh, Yvonne Wooldridge, Andrew Jones, Elizabeth Baldy, Helen Browne, Petronella Dittmer,		
Second Violins	Veronica Germains, Donna Chapman, Trevor Simpson, Fiona Mathieson, Peter Stevens, Susan Bicknell, Josephine Hearn, Rosemary Hickmott, Caroline Churchill,		
Violas	Donald McVay, Judith Swan, Stewart Green, Trevor Jones, Andrew Hodgkinson, Ingrid Altman, Jennifer Roderick, Malcolm Williamson, John Cullingford,		
Cello	Catherine Finnis, Jane Hyland, Wendy Goodman, Lewis Tomlin, Sara Pacey, Marie Howard, Gilliam Foster, Linda Rook,		
Double Basses	Kevin Yorath, Sally Rowe, John Sutton, Richard Bramhall, Robin White,		
Harpichord Continuo	Noel Davies		

Cello Continuo Catherine Finnis
Flutes Susan Milan, Christopher Nicholls, Celia Chambers
Oboes Jennifer Caws, Barry Davis
Clarinets Michael Harris, Euan Huggett
Bassoons Stanley Chalmers, Robert Codd, Peter Whittaker.
Horns Peter Kane, Antoinette Mills.
Trumpets David Munden, Edmund Hobart.
Trombones Peter Mawson, Noel Abel, Grahame Bond.
Timpani Ann Stangar

Orchestral Manager Kevin Yorath
Rehearsal Accompanists Helen Barker, Noel Davies
Concert Secretary Carol Daniel

NEW POLYPHONIC CHOIR AND ORCHESTRA

November 24

Brandenburg Concerto No 6

J. S. Bach

Violas Donald McVay, Judith Swan
Viola da Gamba Elizabeth Page, Adam Skeaping
Cello Catherine Finnis
Double Bass Kevin Yorath
Harpsichord Continuo Noel Davies

Crucifixus, for eight voices
Hear My Prayer, O Lord
Trois Chansons
Magnificat

Lotti
Purcell
Debussy
J. S. Bach

Sopranos Alison Foster, Hannah Francis
Contralto Anne Collins
Tenor Martyn Hill
Bass Timothy Rowe
Conductor Michael Lankester
Leader David Woodcock
Orchestra

First Violins David Woodcock, Christine Read, Judith Williams, Iain Mackinnon.
Second Violins David Pugh, Catherine Macintosh, Helen Browne.
Violas Donald McVay, Judith Swan.
Celli Catherine Finnis, Angela Hardy.
Double Basses Kevin Yorath, John Sutton
Flutes Christopher Nicholls, Celia Chambers.
Oboes Jennifer Caws, Jennifer Lees.
Bassoon Keith Mitton
Trumpets John Hardy, David Munden, Edmund Hobart.
Organ Continuo Noel Davies
Timpani Ann Stangar.

CHRISTMAS CONCERT

December 5

Choir and Audience: 'O Come, All Ye Faithful'
In Memoriam Dylan Thomas

Stravinsky

Tenor Neil Jenkins
Directed by Lionel Friend

Four Christmas Carols composed by students:
The Earth is the Lord's
Hill Top Carol
Come to your heaven }
Lute Book Lullaby }

Richard J. Jones
David Fanshawe
Richard R. Austin

The Cecilian Consort
Conductor Nigel Wicken

Christmas Readings given by John Short and Anthony Gordon:
Christmas (1954)
Two Christmas Sonnets

John Betjeman
Dom Monaghan

Santa Claus Family Dinner

St. John, Chapter One, Verses 1-14
Choir and Audience: 'Hark! The Herald Angels Sing'
Christmas music from 'Messiah'

Handel

Soprano Angela Beale
Contralto Oriel Sutherland
Tenor Paul Wade
Bass-Baritone Thomas Allen
Students' Association Choir and Orchestra
Conductor Noel Davies
Leader David Woodcock

SYMPHONIC WIND ENSEMBLE CONCERT

December 10

Divertimento, Op 42
English Folk Song Suite
Symphony in B flat
Colonel Bogey
The Stars and Stripes Forever

Vincent Persichetti
Vaughan-Williams
Hindemith
Kenneth J. Alford
Sousa

Conductor Charles Greenwell
Leader Kenneth McAllister

CONTEMPORARY MUSIC SOCIETY CONCERTS

October 18

Three Short Inventions for piano
Three Songs for Soprano and piano
First Waltz and March, from incidental music to Samuel Beckett's 'Cardgame'
Night Music, Op 2
Novelette for piano
Three Folk Song Arrangements for piano.

Alan Wilson
Donald Fraser
Andrew Charlty
Humphrey Searle
Richard Austin
Percy Grainger

Soprano Marion Mead
Pianists Alan Wilson, Lionel Friend, Andrew Charity

November 16		
Two Pieces for piano	Malcolm Fox	Geoffrey Sentinella
Two excerpts from 'Horror Zone'		Michael Finnissy
	<i>Soprano</i> Elaine Hooker	
	<i>Piano</i> Michael Finnissy	
String Trio (1966)		Richard R. Austin
	<i>Violin</i> Elizabeth Stalker	
	<i>Viola</i> Donald McVay	
	<i>Cello</i> Catherine Finnis	
In Memoriam—Dylan Thomas		Stravinsky
	<i>Tenor</i> Neil Jenkins	
	<i>Violins</i> Levon Chilingirian, Andrew Orton	
	<i>Viola</i> Donald McVay	
	<i>Cello</i> Catherine Finnis	
	<i>Trombones</i> Peter Goodwin, Peter Mawson, Noel Abel, Graham Bond	
	Directed by Lionel Friend	
How lovely are Thy Dwellings		Richard J. Jones
Four Carols from 'O Magnum Mysterium'		Peter Maxwell Davies
<i>Soloists</i> Catherine Scoyy, Elizabeth Lane, Jaqueline Fitzgibbon, Natalie Wheen		David Bruce Payne
Jubilate Deo		
	The Wilbye Consort	
	<i>Organ</i> Stephen Thompson	
	Directed by Nigel Wicker	

November 30		
'Los Incheauxkrastis No III' Solo for two pianos and percussion		Lawrence M. L. Casseley
	Performed by the composer	
Tocatta for Piano	Ian Brown	Busoni
'Stille Nacht' for three speakers and organ		Malcolm Fox
<i>Speakers</i> Timothy Rowe, Richard R. Austin, Timothy Rice		
<i>Organ</i> Stephen Thomson		
Prelude, Scherzo and Passacaglia for organ, Op 41		Kenneth Leighton
	David Smith	

Junior Department Concert (No. 152)

December 10		
Dance of the Tumblers from the 'Snow Maiden'		Rimsky-Korsakov arr. Herman Finck
	Second Orchestra	
	<i>Conductor</i> Eluned Leysnon	
	<i>Leader</i> Mark Hughes	
Sonata in E		Handel
	<i>Adagio</i> Allegro	
	<i>Violin</i> Michael Collier	
	<i>Piano</i> Francine Madgwick	
Trumpet Minuet		18th cent. tunes arr. and ed. by Edith Rowland
The Lord Mayor's Swan Hopping Trumpet Tune		
	Fourth Orchestra	
	<i>Conductor</i> Anna Shuttleworth	
	<i>Leader</i> Peter Slater	
Concerto in A minor for Two Violins - (1st movement)		Vivaldi
	<i>Violins</i> Nigel Sharpe, Shelagh Burns	
	<i>Piano</i> Stephen Rose	
Intermezzo in B flat, Op 76, No 4		Brahms
Farandole	Rosalind Castle	Bizet arr. David Stone
	Third Orchestra	
	<i>Conductor</i> John Stenhouse	
	<i>Leader</i> Jonathan Martin	
Hammersmith Galop		Hugo Cole
	<i>Trumpet</i> Julian Davies	
	<i>Piano</i> David McBride	
Concerto in B flat, Slow Movement, Adagio		Boccherini
	<i>Cello</i> Rosalind Porter	
	<i>Piano</i> Christopher Kite	
Piano Quintet in A, Op 81, Allegro ma non tanto		Dvorak
	<i>Violins</i> Adrian Levine, Martin Hughes	
	<i>Viola</i> Roger Chase	
	<i>Cello</i> Christine Shillito	
	<i>Piano</i> Rosemary Shepherd	
Sonata No 3 in A minor, Op 28		Prokofiev
	<i>Piano</i> Christopher Kite	
Concert Overture, 'Cockaigne'		Elgar
	First Orchestra	
	<i>Conductor</i> Philip Cannon	
	<i>Leader</i> Adrian Levine	

ARCM EXAMINATION—DECEMBER, 1966

The following are the names of all successful candidates:

SECTION I. PIANOFORTE (Performing)—

‡Ball, Andrew Charles	Eastleigh
*Banfield, Glyn George	Plymouth
Bodger, Ruth Lynch	London
Bogle, Helen	Liverpool
*Bullett, Peter Francis	London
Churchill, Jean	Totnes
cCloud, Julia	London
Cook, Patricia Ann	Workshop
‡Evans, Peter Geoffrey	Sanderstead
Lloyd, Michael Zachary	Stourport-on-Severn
cLotting, Jennifer	London
O'Connor, John Augustine	Dublin
Slade, Heather Anne	Hoylake
Smith, Jane Caroline Rebecca	Southampton
Stirling, Penelope Jill	Orpington
c*Wilson, Alan John	Eastwood, Notts.

SECTION II. PIANOFORTE (Teaching)—

Abatzoglou, Diane Dorothy Violet	Rochford
*Adams, Anne Charlotte	Sutton, Surrey
*Banbury, Anita	Illey, Oxon
cBarnell, Andrew	London
*Bellinger, Christine Susan	Taunton
Brooks, Christopher Vaughan	Romford
cBuck, Marion Jane	Ashford, Kent
cBullard, Alan	London
Drake, Brian John	Histon, Cambs.
Fernando, Anula	London
*Freeman, Camilla Jane Rosanne	Whitbourne, Worcs.
MacLennan, Avril Joyce	Edinburgh
Mee, Joan	Doncaster
Miskin, Margaret Ann	Basingstoke
Nuttall, Margaret Elizabeth	Prestatyn
Oakley, Marie Christine	Wellington, New Zealand
Rogers, Avril Rosalie	London
Staunton, Jane Mary	Reading
*Swift, Roger Graham	Farnborough
cTang, Agnes	London
Tarr, Carleton	Gwaunmiskin, Glam.
*Thompson, Marion Ethel	London
Tovey, Carol Susan	Pinner, Middx.
Woon, Chi-Choong	London

SECTION III. PIANOFORTE (Accompaniment)—

‡Lally, Peter	Macclesfield
*Parry, James Francis	Birmingham
West, Coliq Gordon	Bournemouth

SECTION IV. ORGAN (Performing)—

‡Archer, Richard Donald	Knighton, Leics.
Gratton, Geoffrey	Chesterfield
*Huxley, Marcus Richard	Chelmsford
King, Richard Peter	Chalfont St. Peter, Bucks.
Lingsing, Arthur Henry	Blackpool
cMahon, Arnold	Leeds
cOxlade, John Stirling	Sanderstead
cProcter, Malcolm David	Harrogate
cTaylor, Anthony Christopher	Bournemouth

SECTION V. ORGAN (Teaching)—

cDunnett, John Christopher	Woodbridge, Suffolk
Lloyd, Richard Hey	Hereford

SECTION VI. STRING INSTRUMENTS (Performing)—

<i>Violin</i> —	
cBrowne, Helen Christine	Liverpool
Soo, Chiu Fai Jacqueline	London
c‡Whitelaw, Madeleine Christina	Edinburgh
<i>Violoncello</i> —	
Cooke, John Antony	Thames Ditton, Surrey

SECTION VII. STRING INSTRUMENTS (Teaching)—

<i>Violin</i> —	
c*Hadjimarkou, Kypros Leandrou	Cyprus
cJohnston, Christine Margaret	London
c*Lee, Dennis Ean Hooi	Penang
Sheppard, Patricia Mary	Bridgend, Glam.
cWheen, Natalie Kathleen	London
Wicks, Roger John	London

Violoncello—

Davies, Eleanor Linda	Bristol
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SECTION IX. WOODWIND AND BRASS INSTRUMENTS (Performing)—	
<i>Flute</i> —	
c† Milan, Susan	London
<i>Trombone</i> —	
Evans, David John	Castleford, Yorks.
SECTION X. WOODWIND AND BRASS INSTRUMENTS (Teaching)—	
<i>Flute</i> —	
Boyce, Sylvia Mary	High Wycombe
c Mein, Christine	Abingdon
<i>Oboe</i> —	
Montgomery, Kathleen Anne	Stafford
<i>Clarinet</i> —	
c Brightwell, John Stephen	London
<i>Basoon</i> —	
Fairbairn, Clive Stuart	London
<i>Trumpet</i> —	
Watkeys, John Nicholas	Llanelli, Carm.
Wythe, Anthony Albert	Basingstoke
SECTION XI. SINGING (Performing)—	
c Jones, Anelma	Towyn Merioneths
Oddy, Margaret Elizabeth	Chelmsford
c Sabin, Patricia Gail Winterbourne	London
Walker, Gillian Mary	Chislehurst
Williams, Gilbert Robert	Wellington, Salop.
SECTION XII. SINGING (Teaching)—	
Beynon, Valerie Joy	Sheffield
Cook, Monica Jean	Warrington
Rogers, Donald Brent Rankin	Stoke-on-Trent
Smith, John Graham	Birmingham
SECTION XV. SCHOOL MUSIC TEACHING—	
† Cable, Derek James	Stowmarket
Lefley, Valerie Anne	Hutton, Essex
SECTION XVII. MILITARY BANDMASTERSHIP—	
Bangura, John Jankay	Kneller Hall
Davies, Roy Edward Charles	R.A.F. Uxbridge
Ibrahim, Abdul Razzak	Kneller Hall
Manning, Anthony Harry Lewis	Cranwell
Moon, Edwin Arthur	Leicester
Onwoh, Festus	Kneller Hall
Pullen, Robert	R.A.F. Uxbridge
Sturnham, Brian James	R.A.F. Uxbridge

† Pass with Honours.

* Pass in Special Harmony.

c Present College Students.

NEW PUPILS

Easter Term, 1967

Clay, Michael (Maidstone)
 Daniel, Susan (Reigate)
 Donnelly, Valerie (Rhodesia)
 Germains, Marilyn (London)
 Harris, Rosalind (London)
 Ong, Mei Lee (Penang)
 Shelley, Howard (London)
 To, Ting Hoi (Rhodesia)

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THE R·C·M MAGAZINE

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